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EXTREMES

All this world's a page by page, so let your fingers do the waltzing. Feeling the floorpaper, an aged dangercracker senses his dab-handed entrance. "Whorls have ears when you touch for the texture", an airish sleight-of-handman had told him years ago when they were both down on their luck in a scuzzy paperback on the outskirts of Juarez. (It was Eastertime too). But fetishes fade:

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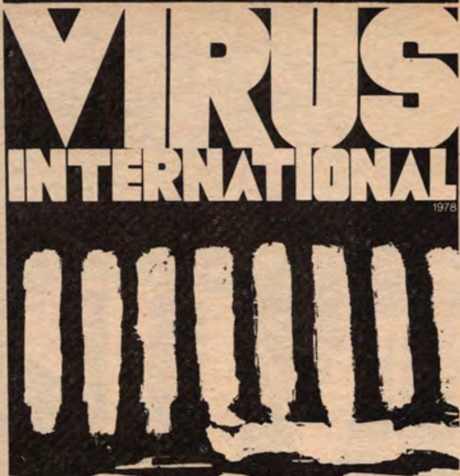
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Chris Richmond



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SOMMAIRE

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Danielle Labrosse
Tanya Rosenberg
Ultra Virus

Material featured is a selection of documented events, interviews with artists, or general information on international art activities recently seen in Montréal. All subscriptions, enquiries regarding advertising, or unsolicited manuscripts and visuals (accompanied by self-addressed envelope) should be addressed to The Publishers, C.P. 187, Succ. E, Mtl., H2T 3A7, Québec, Canada. Subscription rates (3 issues) $10.00. Dépot légal: Bibliothèque Nationale du Québec.



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The following publications were produced by W.O.R.K.S. (We.Ourselves.Roughly.Know.Something.), a Canadian artist-group whose publications continue through Arton's Publishing.

A Conceptographic Reading of Our World Thermometer 72 pp 1973 **$10.00**
This little-known document was the result of a cable broadcast project, an International Video Open containing the works of fifty-six artists from a six-hour video exhibition of the same name. Scores, proposals, diagrams, illustrations.

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A room-diary play script by the editor of SCHMUCH magazine, co-author of BEAU GESTE PRESS.

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Document of performance, photo-exhibit. 'Cookery-card Criticism'. (published jointly with Egg Press, Calgary)

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Tape includes performance, film and proposals by the co-founder of The Eternal Network. A verbal and visual synopsis by one of the most important and inspiring French artists whose work during the last twenty years has given fresh direction to the collaborative phenomenon.

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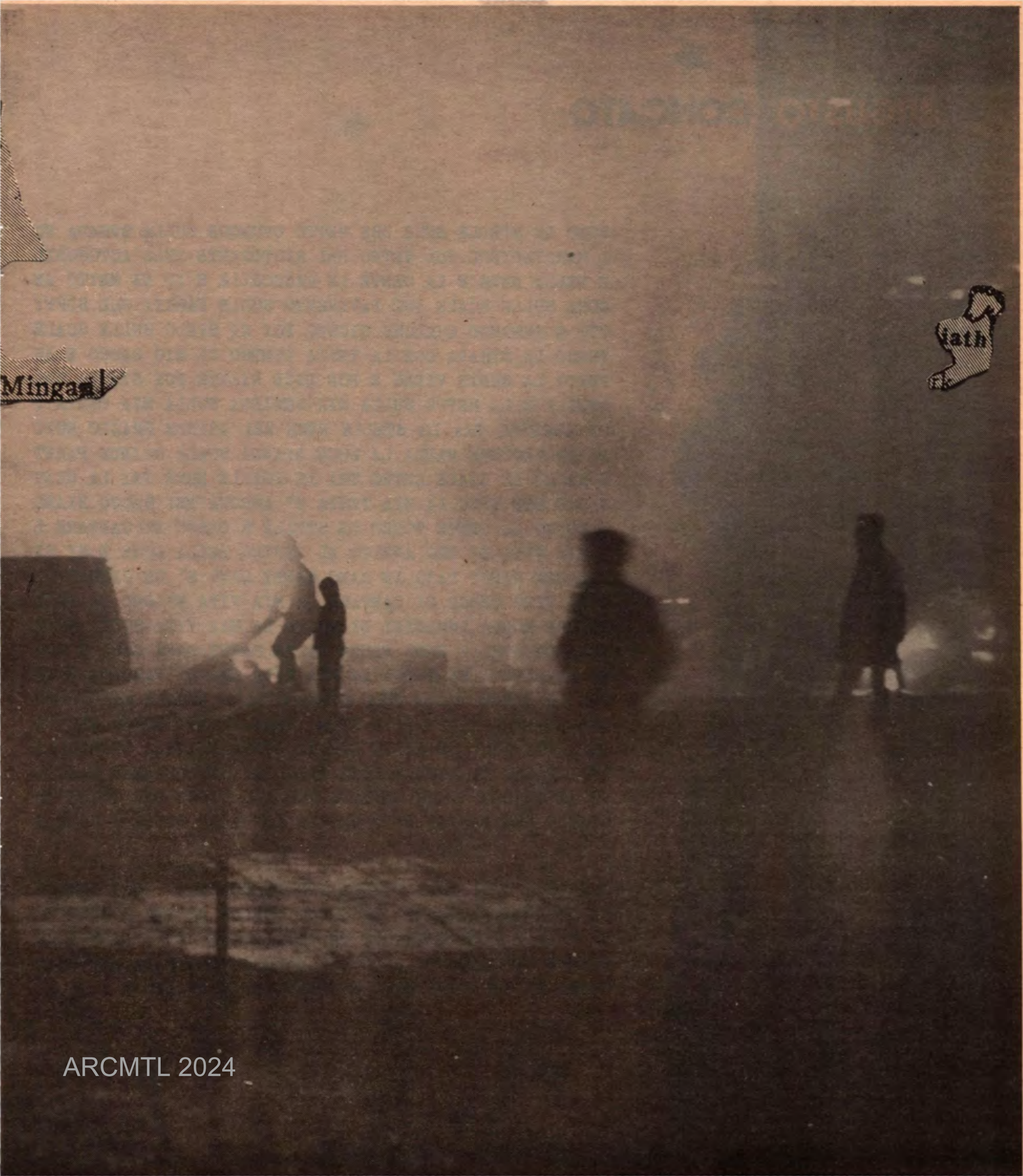
STEPHEN SHORTT





". . . Je dirais qu'avec tous les gens révolutionnaires du monde d'aujourd'hui, nous avons la révolution dans toutes les parties du monde. Prenez le Canada, par exemple, où vous avez un conflit opposant les Canadiens-Français et les Canadiens blancs. Même aux Jeux Olympiques, il a fallu faire tenir la torche olympique par des représentants des deux partis, et maintenant les Français veulent tout faire en français, par opposition aux Anglais; partout on doit parler français plutôt qu'anglais. Donc je dirais que le Canada pourrait très bien connaître la même situation que nous avons en Ulster, et que ça deviendra une question de dénomination; Canadiens-Français et Canadiens blancs."

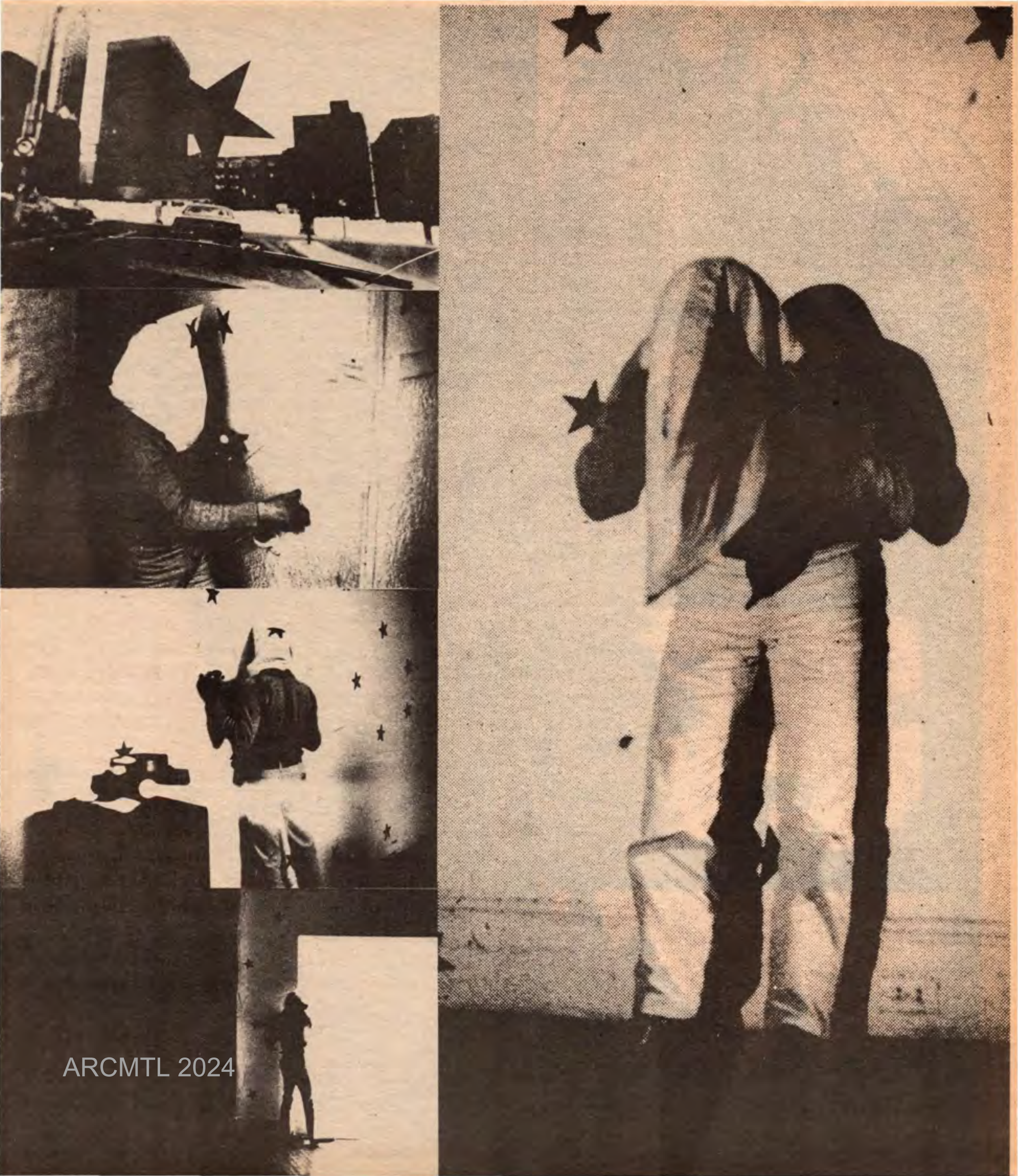
". . . I would say that with the world revolutionary people that are going about today we have revolution in all parts of the world. You have only to take Canada itself where you have a conflict between the French Canadian and the white Canadian. Even at the Olympic Games the torch had to be held by the two parties, and now the French must have all their things done in French as against the British; French must be spoken instead of English. So I would say that Canada could very well have the same situation as we have in Ulster, that it's going to be used as a denominational type of thing; French and white Canadian."


Minga
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AUGUSTO CONCATO

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UARDA IL SUO CONTINUO ININTERROTTO SUICIDIO







L'ETOILE DU NORD:
ou le triptyque de la conscience
Rober Racine

Une femme et deux hommes se chargent de faire vivre **l'Etoile du Nord.** Par la subtilité et la pureté de leurs propos, ces trois artistes offrent des actions denses et riches en regards critiques. Visant à la fois les formalités de la sensualité, l'élaboration d'une poésie et la pseudo-domination ("phallocratique") absurde du "mâle" envers la femme, ces trois artistes réussissent à faire tourner des apparences loufoques et ironiques autour d'un pivot dangeureux: la conscience.

Construit sur trois plans égaux qui sont: la danse mythique, la poésie corporelle et le rituel quotidien, **l'Etoile du Nord** est une alternance continuelle de plans visuels se mouvant et se superposant; provocant sans cesse des proliférations permutantes constantes et abolissant toute continuité de temps. Chaque action est fondé sur l'étude du comportement de l'être face à un autre parfois contradictoire. C'est ainsi que l'action de la femme, qui est une véritable incantation de la danse et du délire mythique, provoque chez l'homme (mâle) des réactions de dominateur implacable. Toute son action sera de conquérir cette femme par l'emploie de méthodes se voulant "viriles" (ceintures de cuir qu'il fait claquer tout près d'elle, charme corporel et musculaire etc. . .). L'humour est à la base de tout, mais à cette humour répond un "parfait amour" de la satire sociale; du couple entre autre. Couple qui est perçu par ces artistes comme le protagoniste double (masculin —féminin) d'un monde où le légendaire est évoqué par l'usage d'un environnement d'objets. On y retrouve une peau d'ours blanche, des petits paquets de pierres, des petites lumières rouges scintillantes, un poignard, des articles de camping, des déchets, un néon. . . Tout se joue ici comme si chaque action devait influencer la marche interne de l'autre. **L'Etoile du Nord** est façonné de telle manière que le parallélisme qui lie les trois discours est un indicateur et révélateur multidirectionnel lucide et juste de plusieurs niveaux de conscience. Il révèle des actes, des gestes, des vocables visuels qui tranchent les uns avec les autres. C'est ainsi que le duo "actionnel" de la femme et de l'homme ("mâle") est traversé par une autre action; celle-là pure quête mystique vers la lumière. C'est de la "poésie corporelle" à l'état de transcendance et vécue par l'artiste de façon complète. Véritable pas de deux entre l'artiste et un néon blanc lumineux cette action tient le rôle de médiateur dialectique entre l'homme et la femme. Il représente tout au long de **l'Etoile du Nord** le "porte-conscience" de l'être humain.

Seul à être nu durant toute l'action, il est recouvert de poudre blanche accentuant le contraste qui existe entre lui et les deux autres vêtus de noir. Une véritable symbolique des couleurs s'opère alors laissant sentir l'intensité et la densité conceptuelle et poétique existant en chacun d'eux. L'homme au néon est un affrontement entre la conscience et l'inconscience. Homme et objet deviennent être et situation; pensée et miroir psychique; rime elliptique et relativité . . . Comme un vecteur de son, cette action "blanche" est la véritable étoile de **l'Etoile du Nord.**

Sans hésiter **l'Etoile du Nord** peut être considéré comme un écran translucide composé d'une multitude de grains ouverts et denses semblable aux trous noirs de l'espace.

Tellement dense et munie d'une force d'attraction qui empêche la lumière de s'y échapper, **l'Etoile du Nord** est une dénonciation de la conscience.

Parfait Amour—Close to Life. Danse mythique et poésie corporelle. Trois actions parallèles par trois artistes suédois.







COSA FAI ADESSO NELLA VITA?
Que fais-tu maintenant de ta vie?
photographies et textes
UGO CASTAGNOTTO—Torino

L'univers du travail est aussi un univers de mots et de l'intellectualisation de la vie même. Le problème surgit de la photo comme dissociation entre le moment réel où je suis un sujet photographié et le temps visuel où les autres observent la photo. Mon arrêt au bar est une invitation implicite au public à se joindre à moi. D'avoir incité quelqu'un à cesser de travailler pendant qu'il vous demande pourquoi vois ne travaillez pas, semble être déjà une victoire. Qu'arriverait-il si tous cessaient de travailler et s'assoyaient au bar? L'art deviendrait la vie. Mais celà est impossible. En effet nous créons l'art pour placer des limites à la vie et à l'art. L'art—la vie à l'envers, la vie entendue comme un processus réversible.'



RALPH NYKVIST

Ralph Nykvist vit et travaille comme photo-journaliste. Il dit de son travail: "Pour moi, la photographie est une façon de parler de mon entourage et de moi-même. Selon mon point de vue, la photographie est la meilleure façon d'enregistrer et de conserver les instants qui passent et qui ne reviennent jamais. J'ai souvent éprouver ces instants intuitivement et c'est peut-être mon subconscient qui m'a fait appuyer sur le déclencheur. Après, dans ma chambre noire, j'ai la possibilité de revivre et d'analyser ce qui m'a fait réagir spontanément."

(La Suède)

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More experience: Practicing visual and performance artist; editor of artists' publication; director of art gallery; and waitress.

Hobbies: collecting hats and doing creative copy for friends.

"Before therapy, I got upset when people asked me to type for them . . . after all, isn't it much more creative to do art? . . . But now I realize that if a woman's place is no longer behind the stove, it **is** *behind the typewriter. . . Indeed, it's all a question of how you look at things . . . and as my analyst pointed out I don't* **just** *type. I produce* **creative copy***. . . And so, now I am free to pursue what I do best with enthusiasm and devotion."*



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ULF BERG

Ulf Berg est né à Landskrona en Suède. Il a étudié à l'Académie Royale des Beaux-Arts Danisch, à Copenhagen et expose depuis 1971.

Depuis trois ans il manipule l'espace dans son travail réalisant plusieurs "actions" aussi bien que des tableaux. Il préfère l'espace réel à la création d'un espace illusoire.



MINUTES OF THE MEETING

vidéo/action de Sam Schoenbaum et Nan Hoover

Sam Schoenbaum et Nan Hoover sont deux artistes de vidéo/action installés à Amsterdam qui ont travaillé partout en Europe et en Amérique du Nord. Ces deux artistes travaillent séparément jusqu'au moment de présenter l'action. Ils se consultent mais demeurent indépendants l'un de l'autre puisqu'ils se considèrent comme deux individus dont le travail est relié par un événement. Ce vidéo/action est constitué d'une part de mouvements effectués par Hoover et aussi de la lecture d'un texte par Schoenbaum. C'est une exploration entre leurs points d'interaction et au-delà.

ODETTE OLIVER

Odette Oliver's work has become more theatrical in style (not expression). It is less "pure dance." **Wash Your Hands Before You Touch Me,** her current choreography uses emotional elements of the theatrical style she has chosen to work in. It pares props down to a minimum and concentrates on the dance rather than manipulation of symbols to make the statement. **Wash Your Hands Before You Touch Me** is an exploration of sensual frustration. The audience has a physical empathy with the dancer stimulated by the sensuality of the choreography. Odette Oliver is a choreographer/dancer living and working in Montreal.



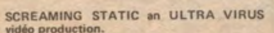
THE CANADIAN SHADOW THEATRE

Claud Levi-Strauss perceived the west coast of Canada as one of the most exotic locations in the Global Village. An area relatively unencumbered by restrictions of space, on the borderline between the North American land mass and the Ocean, its thin layer of colonialism masks an ancient indigenous heritage of myth and ritual theatre.

In this locale a group of young artists conceived the **Canadian Shadow Theatre** – a meshing of sculpture, literature, music, theatre, radio, film and video. The shadows of live and cutout figures are projected onto translucent screens using a variety of light sources including film and slide projections. The suggestive quality of the shadow screen permits a number of ingenious optical effects giving the production a surreal and ambiguous character. (Shades of the ancient classical shadow plays of Southeast Asia, the early films of Meliés and the theatre of the Bauhaus.)

Since its first performance at Vancouver's Habitat Festival in '76 the group has performed its work in Vancouver, Victoria, San Francisco, Oakland and Toronto. In the winter of '78 the group's new work **Visa-Vis** was performed in Toronto, N.Y. and Montréal. The piece is designed for international audiences using words and phrases from a multilingual vocabulary as basis for its text and electronic music composed by Martin Bartlett. The group is: Kate Craig, Glenn Lewis, Hank Bull, Patrick Ready. . . et al.





SCREAMING STATIC an ULTRA VIRUS vidéo production.



reindeer werk

Dott Zeck + Nes Krid

REINDEER WERK

presented here by
artist/punk band lead vocalist
Terry Ewasiuk



TERRY EWASIUK photographs herself.

In October 1977 REINDEER WERK, two London-based artists, Tom Puckey and Dirk Larsen held a ten-day Behavioural workshop and a series of performances at Véhicule Art in Montréal. The two have been collaborating since September 1975, performing in Europe, Australia, the U.S. and Canada.

The whole point of making performances is that what happens, happens here and now, like behaviour as the basis of actions rather than tired formulae which are left-overs from other art forms and which have been dragged in as stop-gaps to deal very inefficiently with a subject which is inherently more direct than they could ever be.

REINDEER WERK first held their "Behaviour School" for the development of the third man, in Toronto, then Montréal and New York.

The members will be their points of view. The static behavioural charge of the members being each other will be the compost in which a body of behavioural occurrence will grow. The members will help develop this static charge of being by not necessarily concerning themselves with each other's work. They will exist as behavioural catalysts, not functioning as tutors or students but existing as questions. Directed questions will not be answered or reflected by them, but people will be.

The members will be expected to be personally responsible. This school will exist for ordinary people. It is not a school for problems or answers, but for questions. Part of the school will be at Véhicule in Montréal, which will obviously open and close, but the rest of the school will be available all the time. Neither choice nor decision will be areas of concern for the school. The centre of rhe school will be in the feet of every member. – *Reindeer Werk: Puckey & Larsen, March 14, 1977*

STATEMENTS CONCERNING THE THIRD MAN

Growth is the functional basis of behaviour. A behaviourally structured organisation will exist as a book whose material composition is time. Behaviour is spiralatic rather than linear. In the beginning man created man. The created man became a technological continuum which then fused with the beginning man and created the Third Man. Society's lack of understanding of this Third Man makes it project its deviance when trying to understand him. This deviance is not necessarily any part of the Third Man. It is merely a tool being used for identification purposes.

The Third Man exists as a spiralatic somersault. The somersault is the essential physical basis of behavioural thought. We treat individuals as questions rather than as people. An appreciation of Victorian "social concern" is a block to understanding behaviour. Behaviour operates on the basis of amplified personal responsibility.

Doublethink is a behavioural tool. The tools we have used to evolve our thoughts have revolved to, arrived back at us while the plastic sensibilities that revolved those tools have acquired the sensibilities of the tools themselves. The directional interchange between the two no longer necessarily exists. The causally effective terms of the function of mathematics are no longer the terms that it functions "within". It can exist "without" as well. And so it is with the idea of understanding. The Third Man functions "without" the terms of situational causality. You people are the police. Always answer the person, not the question. Look don't see, touch but don't feel, and there are no "problems". Below your knees you are the ground. It is your feet that point to the air you breathe.

Head based thoughts prove head based thoughts. Foot based thoughts prove foot based thoughts and elbow thought is elbow thought. The tools for thought refined headwise by your head can now exist without its framework. Foot based thought can read and write, paint and draw on an equal par to whichever tool it chooses/chooses it. It does not play the parent. It plays and equals third man with whatever tools are there. Man "created" man, and that man created by the first evolved, with man, a third and different man. Behaviour is not concerned with interpersonal games as a precondition to communication. – *Reindeer Werk, March 14, 1977*

THE LAST TEXT: SOME NOTES ON BEHAVIOURALISM

John says, "The more expedient someone's approach to art, the more the behavioural possibilities of their work become apparent. This expediency opens up the working situation and allows for both a greater contextual range and more immediate communication channels."

John thinks, "A behaviouralist concentrates on spreading the range of his communication, trusting that the resulting power will, without conscious direction, communicate through infection rather than direct action. The being will affect the people rather than the doing."

John says, "Behaviour presents one 'problem' which is the first and only 'problem'. The Here and Now cannot present problems which one must overcome. It does not project into the future or the past."

John suggests that, "If you think of "reality" as a series of violent explosions which we view through a glass wall of conditioned response, which sometimes breaks down, allowing a shattering experience of reality, then the behaviouralist is his own glass wall. John thinks he is that bit nearer the "reality" than the person who looks through the glass in a voyeuristic manner. He thinks that he as a being, is his own response system, and simultaneously the recipient of that system. Due to his proximity to "reality", the way his responses happen (necessarily in a different sphere), will appear increasingly odd due to the transient nature of behavioural reaction systems within that sphere.

John thinks that, "A behaviouralist experiences a wide range of reality, each segment being experienced briefly. The briefer each experience, the more he can "be." John, for example, might be attracted to a coloured carpet, but this would only result in the physical experience of looking, of straining his eyes, and he would not end up by actually seeing the carpet. He says he is interested in the object primarily as a stimulus to his behaviour, rather than as a system of formalized order. John says the behaviouralist is involved with the plasticity of looking rather than the conceptual stimulus of seeing. Similarly, John is involved with touching rather than feeling.

John says, "People try as much as possible to rationalize events using cause and effect, after the event. With this summing up they feel that they see the problem in its "true"perspective at last. They want to devalue the more behavioural stance that they embraced while the event was actually in progress, feeling that although this was the stance that plastically dealt with the situation, it was not "true". They want to step behind the glass wall of conditioned response, again to reinforce the myth of cause and effect. They are caught up by their own thinking. Like a Pavlovian dog, they have been warned off this area of involvement once again, by their inability to touch without feeling. They back off fast, rationalizing it. They are intrigued by what they "saw." but because looking is not considered enough, they start to "see" and it all goes wrong. They find reassurance in their myth, but no steps toward a solution. In their 1984 world of doublethink (see John's postscript) they paper over the cracks of the shell they live in instead of diving through."

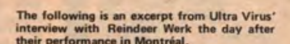
John says, "Presuming that we live in a world where doublethink is the norm, we can only recognize other ways of thinking if we initially latch onto their doublethink aspects. But if we can do this and deliberately extend this capability, perhaps it will enable us to review conceptual cause and effect mythology."

John asks, "Which came first? Doublethink or literacy? I think doublethink. One has to accept doublethink as contradictory essence to believe in literacy." John quotes. **"Doublethought begat ideas, which begat literacy, which begat the concept."** (Rex Fossae) The concept is the pinnacle of this cone of development. It is impossible for it to create another so singularly like itself, as it does not have the creative thrust left. So there it waits for another of its kind to emerge from another base, to give it a nudge into a different sphere. Contradictory bases exist, like Behaviour, but they have yet to be sharpened."

John's Postscript: "I refer to Orwell's book **1984**, which suggests the idea of doublethink. I believe that doublethink is the essence of any system of communication that relies on association. If life exists on the basis of contradiction, then doublethink was the primary conscious product of society. To explore further our world of contradiction we must redevelop along the cone of development, allowing it to be tilted by our "being", at a different angle. " **That is what John said.**
—Larsen, May 20, 1976

Reindeer Werk's performance in October 1977 at Véhicule Art was an intense twenty minutes of the two writhing in a muscular distrophy like fashion, seemingly from an extreme case of catatonic schitzophrenia to the point of uncontrollable spastic gestures. With this,they followed up by another twenty minutes of interaction with the audience by the means of a barter whereby Tom and Dirk attempted to make a series of transactions on the basis of money and arbitrary objects.

Reindeer Werk will come to your home or centre and perform and talk for 200 Pounds per day, plus travel costs. Alternatively they will come and stay at your home and talk to you about things in general for 25 Pounds per day each, plus travelling expenses. You are welcome to come and stay at their homes in London for 20 Pounds per night per person, where they will talk to you about their interests.



The following is an excerpt from Ultra Virus' interview with Reindeer Werk the day after their performance in Montréal.

DIRK: What I think about yesterday is that when we were trying to say something, a lot of the time we ended up by saying something which had no real, literal explanation. It was just saying something. Statements, which in a way are a lot more curious to me than literal explanations. And it's rather like that guy who was there last night who talked about his interests afterwards. he came up to me and started talking and he never once finished off the subject he had started. He'd very heavily say, this is the subject and then it would stop all of a sudden. And so for a long time he'd make big statements about what kind of subject it was and then just as you'd think the explanations and all would come on, it stopped, and he'd go onto another subject. It was quite interesting because there weren't a series of conceptual progressions in it, just flat statements most of the time. What I thought was interesting was that he kept on putting over propositions which he never brought to a point. Did he mean to make a point? Or was it kind of not a point? It was a very plastic experience –the way he somehow disappeared in smoke at the last minute.

TOM: When someone does ask you something, whatever you answer does not end up answering what they've asked, you end up answering them as a person. I mean I don't think that they want to know exactly what they asked, they want to know you.

UV: ***Last night during the performance you involved the audience in exchanges. Is it the first time that you have bartered?***

TOM: We've done other bartering. I was once fafafaced with hundreds of people with their cameras, you know. And I I I had this sort of toy cap and I just stood there and and and said I think it would be good if if sssomeone came up and gave me their camera and then I would give them caps. I said that I thought that they they would be far happier with the caps than with the camera. We've done other things like that.

DIRK: I think um money is very important. Money comes into all situations. It's a very strong thing that enables something to happen. And to happen forever because everyone has got to get there and it's one thing they've all got. Everyone's got some money. You know, some may have only ten cents but they've got something. And it's um, it's very curious, it's almost as though it touches upon the wishes of everyone. You know the wishfulness in their . . . . . I'm rambling my eyes are distracting me . . . . . But um a kind of unitive wishfulness; to take money as a kind of wishful essence which isn't an object. I mean, if I had a dollar note I would be quite happy to exchange it with you and you could give me a dollar note and it's, it's just a dollar note. But would I exchange my shoes for your shoes? It therefore is not quite the same kind of object. It's bringing about inter-action between the difference between an object object and a money object and the kind of power that money plays in the power of object barter. Because money doesn't seem to me to be very directly related to object barter in the world. It seems to have another kind of power which is a kind of power of wishfulness.

UV: ***What do you mean by wishfulness?***

DIRK: Well, if you think about money; people are very sort of depressed about it or very hopeful about it. That almost seems like the substance of it. I can go and borrow some money tomorrow which isn't mine. I couldn't go and borrow some objects which weren't mine. But I could go and borrow some money which isn't mine then take it around the world. And no one really feels – 'God, he's taken my pound note around the world.' – whereas if I took your shoes around the world you'd think – 'Well, when the Christ's he coming back with my shoes?' – I can't return other shoes and say I'm sorry but I changed yours on the way.

TOM: Yea I think that barter thing which we do straight after we have perffffformed, you know, I ffffeel, while the performance part is happening, o.k. we we we we get in in sort of quite close contact with the other people who are there. I don't feel that they just sit there and just see what we are doing. I feel that that we are sort of with them aaaaaat that time and they are wiwith us at that time. But once that's over the temptation is then on their parts and on our parts to sort of try to find out what has happened. To try and ask– well what was that done for? Why did you stand up then? Why did you bbbbash your head on the floor then? You know, try and turn what they've just seen and been with into a whole set of ccccconcepts. That's the big temp temptation. So I think it's it's it's good to try to carry on after we've performed with a sort of concrete contact with the people who are there. And I believe that perhaps the barter thing is a type of concrete contact from person to ppperson. You know, and you don't have to set that out into conceptual thoughts it has its own type of thoughts.

DIRK: Well, money. You already live in a world which is . . . . everything in this room is decided according to the great idea of digits. Right? So all the lines are straight. There are right angles, there are degrees, there are edges. Everything is on the great system of digits and everyone knows it. Well, people agree that it's not the only system around. But we choose to surround ourselves with this one and use it as the one system almost by which we live. Which we consciously live by. Well, you know digits already, you know they're gonna be around anyway, we don't really have to concentrate on them full time because they are there. We have to face them all the time. Um it seems like a great chance not to have to. Perhaps that's the whole experience. That's why I think it's interesting to talk to people and make statements without any straight rationales. Because the statements themselves by nature are a recognition of digits. They also avoid some of the conceptual areas that rationales cover. Apparently now in mathematics they realize that digits get the wrong answers. Whereas by, you know, doing things the 'wrong' way, just by not using the basis of digits they can get the right answers. They can get the right kind of answer in plastic terms. Once you could prove that this was an acceptable thing to do then you could recognize black holes. Black holes managed to prove an acceptance of the contradiction of terms they're having to use now. And they became a totally necessary part of a kind of idea of space that we had. So you had to prove that there were walls being created all the time. But they are just part of the whole thing. They're not the main thing just because they emerged very strongly because they were a great system of survival for producing tools to hunt and kill and stuff. Um, it doesn't have to make them the idea of ideas and specific objects. If you work out literally what it means then it's almost like putting up a brick wall.



TOM: you can bring this down to a vvvery conconcrete example. And and that is: if you wwwere about say to go to bbed with with someone and you got ininto bbed with them but you didn't touch them you sssuddenly gggo and get your camera and you sssstart photographing. They would think— god what'sss — Why is tttthat thought of, I mean why is the person with a camera then thought of asasas an absolute nut case but perhaps with their camera any other time it is not thought to be funny.

DIRK: Well, supposing you went to bed with someone and you started taking photographs. I mean um um really why Not? It's so entertaining. Imagine a fetish magazine starting up —you know, Camera Fucks or something like that. In the **Prediction** there's a section on sex about this person who's sexually attracted to paper, railings, plants, dead bodies, bits of wood and human beings, cats, dogs, you know, sex magazines are in a way specializing in lines very like that. They're being totally conceptual about an area which I see has very much to do with behaviour. But they kind of conceptualize their behaviour in a kind of what's called perverted way. But in fact, you say why the fuck not have camera sex you know. I mean let us make our little fortune. One could make a fortune from it, none of this soft Polish porn art, you know, a straight camera sex mag. There's a magazine called **Wet,** now. It's an American magazine, and it's just about being wet. And it's a fetish magazine you know. No doubt someone would say — oh, **Wet's** obscene, **Wet's** bad for you. **Wet's** totally degenerate. But if one just reflected, their whole idea of sex specifics would break down and then the whole idea of subjects, you know history, music would all break down. When you start thinking in concepts it becomes a lot woolier. You can't become so conceptual. It's like conceptual overkill. It becomes less conceptual because it becomes so conceptual.

UV: ***Would you say you are catalysts provoking kinds of behaviour?***

TOM: O.k. bbbut once yyou you've said thththat then the opposite works too. In that they are the catalysts for us too. And once you start thinking that way you don't ssstop and you could well say that the person sitting there, that the person sitting opposite them or next to them is as much a catalyst as as as the person.

DIRK: If they realize that, then they've realized the catalyst capabilities. Then they were the catalysts, you could say, to themselves. Because they could realize that from their own perception of their environment. Therefore it seems to be much simpler if you bring it down to self. Because no one is any longer doing anything for someone, they're just doing it at the same time as someone else. Um participation is with someone and with someone you have to start stopping them from doing things if you're doing things with them. It's much better if they could just allow themselves to do whatever they wanted to do, just where they were. Then if something starts them thinking of things then they can do them where they are. They think of things where they are and get on with them where they are. I always find it very odd when people think they ought to come up to the centre and do something. I always think that's really weird because then then force me into a situation or themselves really. I'm not interested in doing anything with them, but only at the same time. If they want to do something at the same time, well that's their business and they're responsible for it. Perhaps the only way I think someone would be able to do that is if they did it at the same time and didn't think of doing it with us. I think the thing is people stimulate themselves really. They stimulate themselves as much as they themselves as an individual can be stimulated. Or they allow themselves to stimulate themselves. Um the structure of the world we live in and the structure of the presentation of putting something in a specific place and time, so people going by a whole set of conceptual rules can meet, is going to and does present them with the idea that they are there, to begin with. It's the same kind of thing. Different feelings of stimulation.

TOM: Compared to other ttttypes of art which have hhappened in the past or are happening now, for the first time you can be faced with someone. A person, um as against being fffaced with um you know, a screen or a ssset of colours or sounds.

DIRK: Or a set of tools.

TOM: Yes, a ssset of tools. You're faced with someone who has, you know, is ppprobably as vvvulnerable as you are. I think that that's why pppeople say when yyyyou you've just done something powerful and extremely um sort of strong, you know — now why then get up and talk? Bbbbbut but they face you as a ppperson and they face you as a sort of piece of art too. And I think it's much more vital now that the other thing hhappens that simply a person or or people face one another. I think that oooone of the best aspects of so-called pppp you know punk rock is that certainly for ages and ages it was a thing people came to see and hear and sort of be with but they they didn't get taken anywhere. They're there all the time. For instance you go to punk rock and there's a dance called the spastic, right? AND SPASTIC IS TOTAL. It's not to do with music. It's to do with everyone being there and doing the spastic. And the spastic is rather like our performances, which is quite amusing really. It could be to do with the music, but it's not to do with the music. They're all doing it but that's not dancing. I mean the pogo is not dance, it's like physical education as entertainment. And there are **'drogoes',** you know, the word in Sweden for a totally, I don't know, shot out mind with drugs and drink. **Abbah,** a Sweddish group, they are very slick and snob now (the Eton's of music) anyway the two guys from **Abbah** used to belong to a group called the **Hepstars.** The **Hepstars** were like the Swedish **Rolling Stones.** Very little local people really and um anyway they were phenomenal drogoes apparently. And from being drogoes' drogoes they turned into **Abbah.** If you're a drogo, well it's a very good thing. Um. I'm going to try to get back to the track now. But that's the humorous thing you see. It's like flobbing on someone if you think they're great. And so at concerts the groups get flobbed cause they're thought great.

UV: ***Why spitting or flobbing?***

TOM: Punk bands which come over to the English punk rrrock scene from the States, I feel, want to take people somewhere, to take them somewhere else. And you know they're all up on stage playing to take these people somewhere and all the people can do is sit there and just spit at them, you know. And and they're taken back to present time.

UV: ***So what's going down is a confrontation that is a total sense of the present?***

TOM: Well, I think so.

DIRK: Yes, because it's like um if you tell a band they're playing better now than they did before they'd get angry. You know, they would be very insulted because it would be like talking about what they think is rubbish. You know. Because they call music-folk music, and it is. it's out of country folk dancing. It's all to do with that whole tradition. What they are doing isn't music. "Folk music", that's quite precise in terms of the drogo world talking about it or doing it. Because they can't bass guitar for nuts but they still play and it's that fact of how convincingly they felt while doing it that matters.

UV: ***And precision comes out of projecting—***

DIRK: They say that that's the tool which can come through. But it doesn't come out of that. You see I think the punk rock music business is latching on to the rejection side of it which is very marketable and you can identify it. A lot of those guys, lots of little groups start up thinking — oh, we'll reject. Because they went about rejecting, they were just building something else, which they already did anyway. You know with things like music are you listening to the music or are you listening to your feelings about a certain music. The non-identification between songs that goes on in musak is very strong you know. The same in punk rock. Because it's minimal differentiation signs in terms of conceptual identification of a nice, large, variable lyric or whatever. So something else is forced. It's like creating a vacuum if you like. So you are forced into feeling something else about it all.

TOM: Yes, I feel that um if pppperformance art starts to think it can take people somewhere other than where ttthey are aaat at that time then it rather ceases to bbbecome, not to become but to be.

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A Prediction by N. Krid


PHILIP GREENWOOD



"I remember one particular evening very well. We found ourselves going round to his place. So far the story just hadn't made sense but now hopefully things might become a little clearer. After being led up endless flights of stairs we were ushered into a tiny room, and once there we were promptly left by our host. As there seemed to be no obvious focus of attention and only one seat we embarrassedly shuffled around and eventually arranged ourselves one to each wall. Our host returned and occupied the seat. Not the most forthcoming of individuals, we spent the next half hour explaining to each other why we were there whilst he sat playing with a pair of gloves. Eventually out of sheer exhaustion our nervous soliloquies fizzled out and we realised that even a polite recognition of our presence was too much to ask for. Somehow the gloves demanded an audience and in the charged atmosphere which now filled the room we glared at the fidgeting hands. At first I felt uneasy that I was allowing myself to be distracted so easily, but soon I was completely mesmerised by the playful fingers before me. Then with one sudden shocking movement he stood bolt upright and made some redundant gesture. The tableau which we had created collapsed. The object which had held our interest had already become a dusty prop. The gloves like ourselves had returned to their pedestrian existence. However I remember walking home that evening feeling that things were so much more simple than I had ever imagined."





". . . L'on ne croit pas à l'art bourgeois . . . à la notion d'artiste, à la notion de création . . . à l'art international . . ." — DENIS RACINE

Une conversation entre DENIS RACINE de la Galerie Média, Montréal et son frère BENOIT RACINE. (Montréal, mai 1978).

L'objet de cette entrevue est de faire découvrir au lecteur l'évolution d'une galerie parallèle subventionnée depuis sa création en 1971 jusqu'à nos jours par le biais (forcément) de l'expérience d'un de ses directeurs, Denis Racine.

MEDIA, depuis septembre 1975, est située à 970 est, rue Rachel, Montréal, dans un quartier où l'on trouve, bien sûr, galeries, ateliers, boutiques et restaurants, mais aussi des gens ordinaires, travailleurs, étudiants, chômeurs, assistés-sociaux, artistes. Voilà peut-être pourquoi Média est devenu le lieu d'un regroupement de producteurs pour qui l'art n'a de sens que dans la mesure où il réfléchit sur sa portée sociale et politique. Chaque exposition y donne lieu à une rencontre entre le public et l'artiste qui prend la forme d'un débat. En plus des arts visuels, Média répartit sa programmation dans les domaines du cinéma, du théâtre et du vidéo. Média, c'est aussi Média-services. L'équipement audio-visuel et le local sont mis à la disposition du milieu artistique montréalais. C'est aussi le journal Média, publié depuis mars 1977 et distribué gratuitement, qui rend compte des activités de la galerie. Document de l'art contemporain québécois et partie intégrante du déroulement des activités de la galerie, le journal Média est actuellement en panne faute de financement.

La Galerie Média: Une expérience de galerie parallèle à Montréal

Benoît: Denis Racine, qui êtes-vous?

Denis: Je suis votre frère à tous. . . et particulièrement ton frère à toi . . . . .

Benoît: Mais encore?

Denis: Je suis secrétaire-trésorier de la corporation Média Gravures et Multiples Inc. Lucette Bouchard, elle, est présidente du Conseil d'administration. A nous deux, nous formons la "direction" de Média. Il faudrait aussi mentionner Marie-Madeleine Raoult qui est officiellement vice-présidente de la corporation, sur papier seulement, puisqu'elle a cessé de participer aux opérations depuis 1974 . . .

Benoît: Est-ce la fondatrice de Média?

Denis: Non. Une des premières travailleuses seulement. La fondatrice de Média est Lise Bissonnette, qui s'occupe aujourd'hui d'une galerie de gravures à Saint-Jean-Iberville, et qui avait fondé Média comme centre de diffusion de gravures québécoises en 1971 avec un groupe de graveurs montréalais. Média a par la suite profité, vers 1972, de la création du programme d'aide aux galeries du Conseil des Arts du Canada, pour s'incorporer en société à but non-lucratif et faire une demande de subvention au Conseil dans le cadre de ce même programme.

Benoît: Qu'était Média à l'époque de la demande de subvention?

Denis: Média avait pour but la diffusion des oeuvres des membres de la corporation, tous des graveurs, pour leur permettre de vivre de leur gravure. Mais Média n'a jamais été un véritable comptoir commercial, menée qu'elle était par des artistes, des gens du milieu des arts et non par des connaisseurs du marché ou des diplômés de marketing . . .

Benoît: Est-ce qu'à l'époque Média avait le choix entre la subvention du Conseil des Arts et une autre source de revenus?

Denis: Non. Même que le Conseil des Arts, détenant un certain monopole par sa puissance financière de subventions, était en mesure de contrôler les types de développement qu'il voulait bien. Lorsque le Conseil des Arts a créé ce programme d'aide aux galeries parallèles, il existait déjà quelques regroupements d'artistes autour de galeries dites "parallèles", comme Média, autant au Canada qu'aux Etats-Unis, mais ce n'était rien comparativement au foisonnement de galeries qui a suivi l'annonce de la création de ce programme. La même chose est vraie de la situation américaine. Il existe peut-être soixante galeries parallèles en opération aux U.S.A. actuellement suite à un programme semblable du National Endowment for the Arts institué à la même époque, le National Endowment étant un organisme remplissant sensiblement le même rôle que le Conseil des Arts dans le contexte américain.

Benoît: Avec cette différence de contexte que le marché commercial des arts aux U.S.A. est infiniment mieux développé qu'ici?

Denis: Et dix fois plus vigoureux . . . . . exactement!

Benoît: A titre documentaire, de quel ordre ont été les montants des subventions annuelles accordées à Média depuis le début par le Conseil des Arts du Canada?

Denis: Approximativement: $15,000 en 1974; $18,000 en 1975; $25,000 en 1976; $30,000 en 1977; et $25,000 en 1978. A l'époque, au Québec, les politiques officielles d'encouragement de diffusion commerciale de la gravure, entre autres domaines, étaient aussi faibles que les budgets qu'on y consacrait . . . Donc nécessité absolue d'avoir recours au niveau fédéral pour ce qu'on voulait faire avec Média.

Benoît: C'est-à-dire?

Denis: A l'époque de mon arrivée à Média—été 1975 — c'était toujours, officiellement, la diffusion de la gravure québécoise. Mais il s'est amorcé justement à ce moment un changement d'orientation de la galerie qui ne s'occupait d'ailleurs plus que de gravures, mais aussi des autres arts visuels méconnus et non encore diffusés, en peinture, sculpture, environnements, actions etc. Notre mandat en devenait plus vague mais s'inscrivait toujours très bien dans le programme d'aide aux galeries parallèles.

Benoît: Comment le Conseil des Arts définissait-il la notion de galerie parallèle?

Denis: "Parallèle", c'est ce qui s'oppose aux grosses institutions officielles dinosauriennes telles le Musée des Beaux-Arts, le Musée d'Art Contemporain, la Banque d'Oeuvres gouvernementale, la Art Gallery of Ontario. C'est ce qui circule dans des réseaux qui ne peuvent ni rejoindre les gros réseaux officiels. Autrement dit: un raffinement de la notion d' "underground", officialisée par un système de subventions. Dans les faits, ces galeries ou réseaux "parallèles" servent souvent de marche-pied à des artistes peu connus vers des institutions plus prestigieuses. . .

Benoît: C'était le cas de Média avant le changement d'orientation dont tu parlais tout à l'heure?

Denis: Oui. Le changement d'orientation en question s'est fait très progressivement à partir des idées du groupe de collaborateurs d'été 1975, soit Lucette Bouchard, Maud Céré et moi-même. Le problème le plus immédiat à l'époque, outre un déménagement qui a déplacé Média à flot financièrement (pour payer loyer et salaires des employés) en ayant recours à un expédient efficace, mais qui n'avait malheureusement rien à voir avec les activités habituelles d'une galerie d'art, en l'occurence un *Projet d'Initiative Locale* (fédéral) qui consitait à opérer un atelier de bricolage pour enfants d'âge pré-scolaire. . . Ayant paré au plus pressé, question survie, nous avons pu revenir à ce changement d'orientation qui devait prendre de plus en plus la voie d'une interrogation critique de notre part du milieu des arts en général, d'une contestation du milieu des arts éventuellement. Le grand changement a mis près d'un an à s'opérer dans nos têtes, à Lucette et moi tout d'abord. Il s'est produit dans le vacuum créé par le déménagement, la faillite financière, le projet *P.I.L* etc. . .

Benoît: Qui exposiez-vous à cette époque?

Denis: Parmi les plus représentatifs: Andrée Pagé et son environnement sur le thème de l' "Automne", le groupe Bonbon, deux manifestations vaguement dadaïstes. Aussi: l'exposition conjointe de Yvon Cozic, sculpteur montréalais à la production vigoureuse et prometteuse, et d'Ian Carharris, Torontois ayant déjà représenté le Canada à l'étranger lors d'une Biennale.

Benoît: Pourquoi des artistes conceptuels?

Denis: Parce qu'à l'époque celà s'imposait, c'était stimulant à organiser. C'étaient aussi les débuts de nos Débats-rencontres entre le public et l'artiste, débats qui se sont perpétués à chaque exposition de Média depuis ce jour. C'est-à-dire, une rencontre entre l'artiste et le public tenue habituellement deux semaines après le début de l'exposition de l'artiste, quand le public a eu l'occasion de se rendre compte de ce que fait l'artiste. C'est une discussion sur ce que fait l'artiste, sur le pourquoi de son action, sur les réactions du public-consommateur d'art. C'est donc une verbalisation du non-dit artistique. Celà a débuté officiellement lors de l'exposition "Sur Papier", en janvier 1976, qui regroupait neuf artistes qui justement s'éloignaient de la gravure (leur point de départ à tous) pour tendre vers une peinture plasticienne: on y trouvait des peintures et des monotypes.

Benoît: Qui participait à ces débats-rencontres depuis le début?

Denis: Les artistes et les gens que ces artistes attiraient, en fin de compte les gens qui s'intéressaient à la Galerie Média, c'est-à-dire les étudiants en Arts Plastiques de l'Université du Québec à Montréal et d'autres jeunes artistes québécois en début de carrière, le plus souvent Montréalais sauf dans le cas d'expositions d'artistes d'autres villes comme Québec.

Benoît: Pourquoi avez-vous institué le débat-rencontre à Média?

Denis: Parce que nous étions intéressés à travailler avec des artistes dont la pratique témoignait de certaines préoccupations sociales et politiques, ce qu'on ne peut pas dire, en toute honnêteté des artistes sus-nommés, et que nous voyions la verbalisation du non-dit artistique, l'expression des participants aux débats, comme la porte d'entrée vers ces préoccupations, pour l'artiste, le public et pour nous-mêmes.

Benoît: Est-ce que les artistes partageaient vos opinions sur la nécessité du débat-rencontre?

Denis: Au début, non. Ils le faisaient à leur corps défendant et c'était souvent assez difficile. Les artistes étaient très mal disposés à s'exprimer — c'est très paradoxal — et à s'exposer au questionnement du public, à tenir un discours sur leur propre production. Celà venait du fait de la définition traditionnelle de l'artiste en tant qu'individu dont la production est le prolongement de son moi, et pour qui parler de son art équivaut à parler de choses très intimes. C'est la notion très répandue d'oeuvre d'art qui parle d'elle-même, qu'on contemple sans discussion. C'était évidemment mon rôle en tant qu'organisateur-participant de ces débats de contester ces notions.

Benoît: Crois-tu que l'expérience ait marqué certains artistes qui y ont participé?

Denis: Cela a créé surtout un certain malaise. Les débats-rencontres ont eu toute leur efficacité à partir du moment où Média exposa des artistes qui tenaient un discours sur leur production et pour qui la réflexion théorique était aussi importante que les objets. Cela a été des artistes progressistes. Cela a commencé avec le groupe **Actes**, en mai 1976, qui pratiquait la peinture à des fins militantes en faisant une analyse marxiste de la société. **Actes** voulait intervenir dans le champ de l'art. Ils nous ont approchés. La décision de tenir leur exposition chez nous entraîna même la démission d'une partie du comité d'orientation de la galerie, un groupe d'artistes qu'on doit qualifier de formalistes par rapport aux artistes de **Actes** qui sont progressistes.

Benoît: Ce n'était pas seulement une question d'étiquettes, c'était aussi l'orientation que tu souhaitais pour la galerie Média?

Denis: Oui, c'était effectivement le genre d'animation que je souhaitais voir se passer à Média, une interrogation publique sur le thème de l'art et de la politique, une possibilité aussi d'intervention politique par l'art . . . Le groupe **Actes** contestait le mode de production capitaliste dans son ensemble et contestait aussi les pratiques artistiques dominantes des sociétés capitalistes. Le groupe était tout jeune à cette époque et surtout composé d'écrivains plutôt que de peintres, et pour qui les arts visuels étaient le prolongement de l'écriture. Ils ne prétendaient pas au statut de peintres professionnels vivant de leur art, ce qui leur donnait une distanciation par rapport aux problèmes corporatistes des artistes proprement dits.

Benoît: Est-ce qu'il s'est produit des changements de structures à Média suite à cette concrétisation relative de vos aspirations?

Denis: Celà a pris quelques mois à se faire mais lorsqu'un nombre suffisant d'artistes progressistes s'est manifesté, Lucette Bouchard et moi-même, qui étions seuls à ce moment-là à s'occuper de la galerie, avons tenu à contacter des représentants de ces groupes pour qu'ils deviennent membres du conseil d'administration, étant donné leur valeur de représentativité des groupes que nous considérions intéressants. Ce qu'ils refusèrent à cause de la contradiction qu'ils voyaient entre leur position d'artistes progressistes et le fait d'occuper un poste d'administration d'une galerie qu'ils considéraient bourgeoise, subventionnée par le Conseil des Arts, un organisme voué principalement à la promotion d'un art contemporain qu'ils contestaient en tant que matérialisation de l'idéologie bourgeoise. Ils ont par contre accepté de faire partie d'un comité d'orientation où ils joueraient un rôle d'encadrement idéologique, à titre expérimental. Média était quand même pour eux, jeunes artistes se mettant à la pratique de la peinture, un lieu de diffusion acceptable en plus d'être un lieu de débats publics favorisant une certaine critique. Leur première exposition a d'ailleurs donné lieu à la production d'un texte de 40 pages, intitulé "Le corps de la peinture" où ils exposaient la pertinence pour eux de travailler à la fois sur les plans théorique, militant et expérimental, leur production picturale correspondant à une facette de ce plan expérimental.

Benoît: A quelle date s'est formé ce comité d'orientation?



Une conversation entre les frères Racine, Denis et Benoît.

Denis: En décembre 1976. A partir de cette date les débats-rencontres ont été suivis par une clientèle mixte, la clientèle habituelle de Média, étudiants et artistes, en plus d'une nouvelle clientèle du même milieu mais qui tenait un discours marxiste sur les pratiques artistiques.

Benoît: Peux-tu évaluer l'originalité ou l'innovation de cette orientation dans le contexte montréalais actuel ou d'alors (on ne remonte pas si loin en arrière)?

Denis: Ce n'était certainement pas innovateur d'un point de vue historique. On peut faire remonter le tout à "Refus global", Québec-Underground, à Fusion des Arts, à l'Opération Déclic, aux Etats Généraux de la Culture. . .

Benoît: A Corridart . . .

Denis: C'était avant Corridart . . . Nous étions quand même la seule place à Montréal où il se tenait un discours, un débat sur l'art et où, en plus, une tendance progressiste se dessinait. Dans ce contexte, Média s'est principalement manifesté en mars et avril 1977 par un événement qui s'est appelé "Idéologie nationaliste et gravure québécoise", qui était une exposition de gravures québécoises. C'était quelque trois mois après l'euphorie initiale entourant la victoire du Parti Québécois du 15 novembre 1976, dans le milieu artistique en particulier. Cette euphorie a amené une suggestion de Francine Couture, membre du groupe **Etcetera** et du conseil d'orientation, de faire une exposition questionnant la production de gravure québécoise sous l'angle de l'idéologie nationaliste. Il s'agissait de se demander si la gravure québécoise parlait vraiment du Québec et de quelle façon. C'était aussi l'occasion d'analyser le rôle de l'idéologie nationaliste dans le maintien du mode de production capitaliste. Cette exposition fut assortie de deux débats principaux; l'un portait sur l'idéologie nationaliste en art et posait la question, par exemple: est-ce que le Conseil des Arts du Canada, institution culturelle créée pour donner une légitimité culturelle à un marché économique qui s'appelle le Canada, ne sera pas remplacé, après la séparation éventuelle du Québec, par un Conseil des Arts du Québec créé pour donner sa légitimité culturelle à un marché économique nouveau, le Québec libre, contrôlé par une bourgeoisie québécoise, pour faire changement des bourgeoisies canadienne et américaine? L'autre débat portait sur la situation de la gravure au Québec, où l'on se demandait pourquoi les graveurs, êtres humains aux prises avec les mêmes problèmes existentiels que tous les Québécois, choisissaient de transmettre dans leurs oeuvres une imagerie d'Epinal neutre et pittoresque de paysages enneigés, ou une imagerie "pop", surréaliste ou expressionniste-abstraite empruntée de la peinture, elle-même dépendante et conditionnée par un certain marché . . . enfin, où l'on posait la question du réalisme.

Benoît: D'autres manifestations importantes depuis?

Denis: Des événements comme le retour du groupe **Actes** en mai 1977, l'exposition des pancartes de grèves d'Albert Wallot, une exposition d'art et d'artisanat des gens du quartier (la paroisse St-Jean-Baptiste de Montréal), un événement intitulé "Média Manufacturing & Company", fabriqué par le groupe progressiste **L'Atelier Ahmerst** qui reproduisait l'environnement d'une usine de textiles, avec effets sonores et bannières proclamant que la neutralité en art est une illusion . . .

Benoît: Comment situerais-tu Média aujourd'hui, en mai 1978, dans son évolution progressiste?

Denis: En regardant en arrière, comme il faut toujours faire, on doit conclure que toutes les forces progressistes du milieu artistique environnant se sont exprimées au moins à deux reprises par l'intermédiaire de Média, et que le débat général à mené tout le monde a penser que les interventions intéressantes et les pratiques à développer devaient se faire en dehors du milieu de l'art institutionnalisé, en dehors des galeries, en conjonction et en collaboration avec des travailleurs impliqués dans des luttes concrètes à un niveau ou l'autre de l'activité humaine.

Benoît: Où cette conclusion mène-t-elle Média, galerie subventionnée par une institution fédérale?

LUCETTE BOUCHARD assiste à un débat-rencontre à Média lors d'une manifestation du groupe ACTES.



Denis: Celà place Média devant le fait de sa propre inutilité. Je suis convaincu que Média a joué un rôle historique important de sensibilisation et de regroupement des forces progressistes dans le milieu des arts, à Montréal et pour le Québec, et que maintenant Média ne peut être qu'un endroit où il se fait des redites, quitte à rejoindre plus de monde jusqu'à un point de saturation difficile à établir précisément. Le seul avenir qu'il peut y avoir pour une galerie progressiste, selon moi, est de la transformer en un endroit où l'on rapporte visuellement des interventions qui se seraient produites ailleurs, dans la vraie vie. Et ça, je doute que ça puisse jamais correspondre à la définition du Conseil des Arts de ce qu'est une galerie parallèle. Parce que tout ça suppose que l'on ne croit pas à l'art bourgeois, que l'on ne croit pas à la notion d'artiste, à la notion de création, que l'on ne croit pas à l'art international, que l'on ne croit pas aux performances, que l'on ne croit pas à la promotion de la carrière des producteurs en arts visuels mais que l'on croit plutôt à la pertinence et à l'efficacité des interventions politiques par le biais des pratiques artistiques.

Benoît: Comment conçois-tu l'avenir immédiat de la galerie Média?

Denis: Média va maintenant tendre à devenir un atelier de production de documents audiovisuels où des artistes progressistes, des techniciens et des ressources de toutes sortes seront mis à la disposition de groupes populaires ayant des besoins d'instruments de communication. Autrement dit: une mise en pratique de tout ce qui s'est débattu pendant deux ans à Média, au cours des débats-rencontres. Les services pourraient s'adresser, par exemple, à un groupe de citoyens qui prépare un projet de contre-publicité dans le cas de la pollution d'une rivière environnante, ne connaissant rien aux techniques audio-visuelles et pouvant avoir besoin d'affiches, de techniciens-vidéo, d'équipement, de conseillers en communication . . .

Benoît: Donc un lieu de rencontre des causes populaires ayant besoin d'expertise artistique et des artistes qui peuvent la leur fournir?

Denis: Oui, à condition que l'on comprenne "artiste" dans le sens très précis de travailleur comme un autre, possédant une compétence particulière, et qui emploie cette compétence en tenant compte de toutes ses dimensions politiques parce qu'un producteur d'art prend toujours position dans le choix de sa façon de produire.

Benoît: Et c'est pour quand ce nouveau Média?

Denis: 1979.

Benoît: Maintenant qu'on connaît le cheminement qu'a suivi Média de galerie parallèle à galerie et éventuellement atelier de production progressiste, peut-être pourrais-tu expliquer brièvement le cheminement personnel qui fait de toi un directeur de galerie. Tu étais avocat auparavant?

Denis: Oui. Mais ça n'a pas été l'expérience déterminante pour moi. Moins en tout cas que d'avoir été infirmier dans une clinique psychiatrique, en France, en 1973 et 1974. J'étais devenu avocat par hasard, après tout. J'ai quand même été consulté au début par Média en tant qu'avocat. Je me suis intéressé à mon client. J'ai saisi l'occasion d'y travailler lorsqu'elle s'est présentée.

Benoît: Quel bagage apportais-tu avec toi?

Denis: Une certaine facilité à rédiger des demandes de subventions. C'était déjà beaucoup. J'avais aussi une grande curiosité vis-à-vis le milieu des arts en tant que bloc institutionnel. Pour moi, ce milieu-là ressemblait beaucoup à un asile où les artistes étaient traités comme des psychosés par le cadre institutionnel.

Benoît: Pourquoi insistes-tu tant sur l'aspect institutionnel du milieu des arts?

Denis: Parce qu'avant tout c'est de ça qu'il s'agit. Les idéologies sont véhiculées par des institutions et non des individus. Les institutions qui supportent l'idéologie artistique sont le Conseil des Arts, les Musées, les réseaux de subventions, les écoles, le réseau des galeries d'art, et tout ça est relié au marché de l'art international qui est une force financière comme n'importe quel marché. . .

Benoît: Et ton rôle à toi dans le réseau des galeries d'art?

Denis: Mon but, au moment où je me suis joint à Média, était de découvrir des moyens d'intervenir politiquement dans le champ culturel. On se situait au Québec, après les événements d'octobre 1970, après deux ou trois vagues de F.L.Q., avant le 15 novembre 1976. Il s'agissait d'intervenir efficacement et la violence avait fait son temps.





A SUBTLE SHADE OF VIOLETS

CLIVE ROBERTSON

Shooting script for
A SUBTLE SHADE OF VIOLETS

(as this is not the editing script scene numbers are not in their final order. Much of the final voiceover dialogue and other soundtracks are not in this script and there is no indication of time lengths)

Sc.1 Opening helicopter shots of city, circling, zooming into buildings including the hotel where the main character lives. Moves away from downtown and follows car until magnetic sign on car door can read: THE NEWS
(Credits over Sc's 1 & 2)

Sc.2 Inside car, man is dressed in three-piece suit listening to radio news

Sc.3 Man appear from shadows of car parkade, walks across patio opens rear door parkade entrance to hotel.

Sc.4 Long shot zooming into front of hotel (taken from building opposite on sixth floor)

Sc.5 Man on room-balconey overlooking street, pulls back and follows man walking back into room.

VOICEOVER 1 (beginning Sc. 3. Ends Sc. 5)

"William Oswald is 25, a TV newsreader presently working on weekend assignments. His workload is light and consequently Oswald spends most of his time waiting. Oswald is a man of few outstanding habits, except in his increasing interest in the metaphors of news presentations.
Oswald lives here on the fourth floor, room 410, though not anti-social he has of late begun to live the life of a recluse."

Sc.6 Outside in center of parkade, camera moves from body lying in gravel and broken glass up the walls of the spiral parkade.

VOICEOVER 2

"He remembered opening first his eyes, then his lips – it was fresh and early but he wouldn't say that – he would only think it. He was on camera and anything he might say would have to be enunciated because they told him that back in the studio they would have to lip-sync an up-to-date report."

Sc.7 Feet walking down corridor. Voiceover timed so that the camera rises to sign on door: TV/Tactile Vision

VOICEOVER 3

"The box has buttons which offer the viewers the choice of various channels, and can also interrupt the flux of the message. This creates an impression of control over the box and of a sort of mechanical freedom. In fact, the choice is highly illusory, because all channels provoke the same behaviour pattern and because interrupting them means interrupting one of the few communications between man and the world."

Sc.8 Close-up lens inside fridge, shooting as if camera is looking around objects to find something whose scale is unknown.

VOICEOVER 4

"They held him hostage in his own fridge? He couldn't quite remember. He recognised his fridge but like most people had only ever quickly opened and closed it. But now there was time. He knew everything, its smell and nauseating crispness."

Sc.9 Shot of body in parkade, closing in on watch.

VOICEOVER 5

"It was six-twenty-eight."

Sc.10 Shot of man from behind (Sc.7)

VOICEOVER 6

"A quarter past six was the appointment, late, but he had made it."


THE



Sc.11 Camera inside fridge. Hand comes in past camera and removes a food package.

VOICEOVER 7

"At least half an hour to thaw she had said."

Sc.12 Hotel room. "Drawing table" has been set up. Photo of Oswald spread on table, above a cardboard model of hotel. Cotton thread triangulates edges of photo with room location on card model. Two small card cameras are being moved in on photo . . .

VOICEOVER 8

"I knew without moving the position, the position I felt to be in on a drawing-board, one leg higher than the other, it looked as if I might be climbing a wall, one hand raised above my head. I didn't dare move. They told me not to. They were high above on the twentieth floor and there was enough of a wind blowing so that even if they shouted I wouldn't be able to tell whether the shot was a take or not."

(During V/over 8 scene cuts back to parkade)

COMMERCIAL BREAK . . . .

Sc.13 Newsman standing in front of news car.
-17.14 Standing on mall asking questions of passers-by.
15 Standing in front of news billboard.
16 Watching TV news, in hotel.
17 Reading News, on set.

VOICEOVER 9

"Viewers will distinguish between two kinds of messages: those that present events of the world and those that represent events of the world. The first type consists of pictures and sounds that issue more or less from the events themselves, and in that sense **mean** those events for the viewers, as with newsreels and political speeches. The second type consists of pictures and sounds that issue from phenomena that represent events of the world, and in this sense 'mean' these events for the viewers, as with TV plays and films. The first type of message is taken by the viewers to be 'true,' the second to be 'fictitious.' But this distinction between presentation and representation is not very clear, nor is it very important as we will explain after this brief report."

Sc.18 Returns to room (musical expectation.) Drawing board hands are shuffling photos of newsman. Noise in door lock – hand switches out light. Music increases in presence.

Sc.19 Door opens, floor shot of man entering, sound increases. Man walks across room enters hidden entrance returns opens door of bathroom in bare feet. Music increasing.

Sc.20 Music cut. Shot of Oswald in bathroom shaving. The walls are covered with newspapers. As Oswald shaves he is looking from the mirror to the surrounding newspapers. Occasionally he underlines stories that attract his attention.

VOICEOVER 10

"Pictures and sounds themselves do not allow the distinction between presentation and representation to be drawn; it is only made by a comment on the message which itself is a TV message. The picture of a newsman and that of an actor representing a newsman look alike, and can be distinguished only through the comment of an announcer who may himself be an actor representing an announcer.

The pictures and sounds have an 'artificial' and therefore 'fictitious' character, whether they represent or present events of the world, watching the landing on the moon is like watching science fiction. The vague knowledge that all messages have been manipulated confers a fictitional character to those pictures and sounds that profess to present events of the world. (cut to Sc. 14) A newsreel is vaguely felt to be a film that represents the events it is showing. The pictures and sounds that obviously represent events are often more perfect than those which present them and therefore look 'truer' than the politician himself on television. The result is that for the TV viewer the distinction between reality and fiction becomes both difficult and unimportant. The criteria of distinction between messages tend to become ever less true or fictitious and ever more sensational or boring."





Sc.21 Cut to Oswald turning on shower. Music picks up from scene 19 and is now moving towards to disonnance and climax.
Cut to outside of shower with hand moving towards curtain.
Cut to inside of shower with hand grabbing neck.
Cuts back and forth as violence increases.
Cuts to bare legs with liquid running down back of legs.
Cuts to liquid and water going down drain.
Cut.

COMMERCIAL BREAK . . . .

Sc.22 Bathroom. Two photographers are recording the scene of the crime. Oswald enters, looks behind the bathroom door at the hidden (from camera) shower. Cut.
Photographer pulls back curtain to reveal a video camera hanging upside down from the shower faucet. Cut.
Oswald disgusted says something to photographer and exits towards camera.

Sc.23 Long shot of telephone booth. Cuts to various angles of booth. Oswald is making a phone call.

Voice: Leave it in the basket its forensic's job not mine, Hello?

Oswald: Hello this is Oswald, you told me to call if I find out anything.

V.: I said call us if you remembered anything that you think might help us.

O.: There was one thing. I'm sure when they went away they left their TV set on, I could hear this high pitched tone between two and seven every morning.

V.: C'mon Oswald there must be over 1/2 million sets in this town.

O.: Do you still suspect them of falsifying alienation benefits?

V.: We can't make it out all the serial numbers have been changed. Oh whilst we're on that we have picked up some photos that we'd like you to identify, how about dropping over?

O.: I've got a show to tape maybe tomorrow morning?

V.: O.K. Oswald see you then. Cut.

Sc.24 THE NEWS: Music, Voice: "The News with William Oswald and Bill Rowat."
(The news is broken up into different shots)

R.O.: Good evening. William Oswald is recovering in hospital tonight after a successful operation. Television is still in the news but more on that story in a moment.
Break to ad. on the advantages of TV advertising.

R.D.: Two University of North Carolina researchers are disputing a study by the television industry which claims almost two-thirds of the America's adults get their news from television.
Assistant journalism professor Robert L. Stevenson and graduate student Kathryn P. White contend a study by the Roper Organisation perpetuates the 'myth of television news'.
Using data from a national survey of television viewing, Stevenson and Ms. White found 49 per cent of American adults did not view a single early evening network news TV during a two-week period in 1974.
CUT to Sc. 25

Sc.25 Street Interview.

Newsman: Excuse me, would you mind answering an important question?
V.:(Affirmative)
N.:Do you think that TV News gives you an accurate presentation of what is happening in this country and the rest of the world?
V.:(reply)
N.:Do you think as a viewer you have the power to affect political decisions?
V.:(reply)
N.:One more question, do you think the presence of the camera in any way affected your answers?
V.:(reply)

THE NEWS THE NEWS



Sc.24 NEWS Set.

R.:Earlier today a set of male twins in their late twenties were the victims of a bizarre stereo murder. One was found strangled in a fourth floor hotel bathroom whilst the other was apparently pushed down the middle of a car parkade. City police are witholding names pending further investigation.

Sc.26 Overlay Title: NEWS ANALYSIS

Newsreader in shirtsleeves sitting in control room. On the other side of glass window a reporter is typing.

N.R.: "According to René Berger, a myth is a model history which is supposed to retrace the origins of things and which the celebration of rites has the power to revitalize. Unlike history, which is tied to the passing of time, myth escapes chronology to enter a primordial time where the secular is effaced to the advantage of the sacred. Is not TV modifying this situation? At first glance, news, as it is usually defined, would seem part of an historical consciousness which considers events in the order of their occurrences. News could be defined as the opposite of myth, since it can only take place in the chronological time it outlines as the event unfolds. But the live coverage of news on TV creates a continuous present, which suppresses the event's chronological fixity."

Sc.24 News Set.

R.O.: The floundering Edmonton Eskimoes lost another two points today in the Canadian football league. They were soundly beaten by the Ottawa Roughriders at a score of 34 - 17.

Pause. R. looks nervously for film clip. Film, with garbled sound.

"Well we just can't seem to win. For every nice day we have there are about five that are lousy. After a reasonably nice day today it's back to increasing cloudiness tonight.

Temperatures should get up to about 3 degrees. Tomorrow will be mainly cloudy with much more rain and cool with a temperature of only about 8 degrees. Weatherman says it will be clearing up on Monday. Right now its 6 degrees.

That's a wrap-up for news, weather and sports – for THE NEWS I'm Bill Rowat. Goodnight."

Sc.25 Helicopter shots mixed with end credits and music.

Voiceover 3, 9 & 10 was a slightly altered text from Vilem Flusser's: "Two Approahces to the Phenomenon, Television." The quote of René Berger came from an essay titled: "Video and the Restructuring of Myth." Both pieces appeared in THE NEW TELEVISION, MIT Press, 1977. The North Carolina researchers story came from UPI and the weather forecast was a direct transcript from a local station.)





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HYDRO

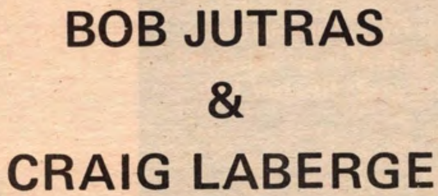
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A PERFORMANCE PIECE BY
BOB JUTRAS & CRAIG LABERGE

A person moves as naturally as possible through a series of four relatively domestic scenes,

he/she bathes
cuts his/her hair short and/or shaves
eats a small informal meal
sleeps

the person, arroused from his/her sleep by an apparition, returns to the bathtub and, in a manner that is as subdued and understated as all that went before, ends his/her life.

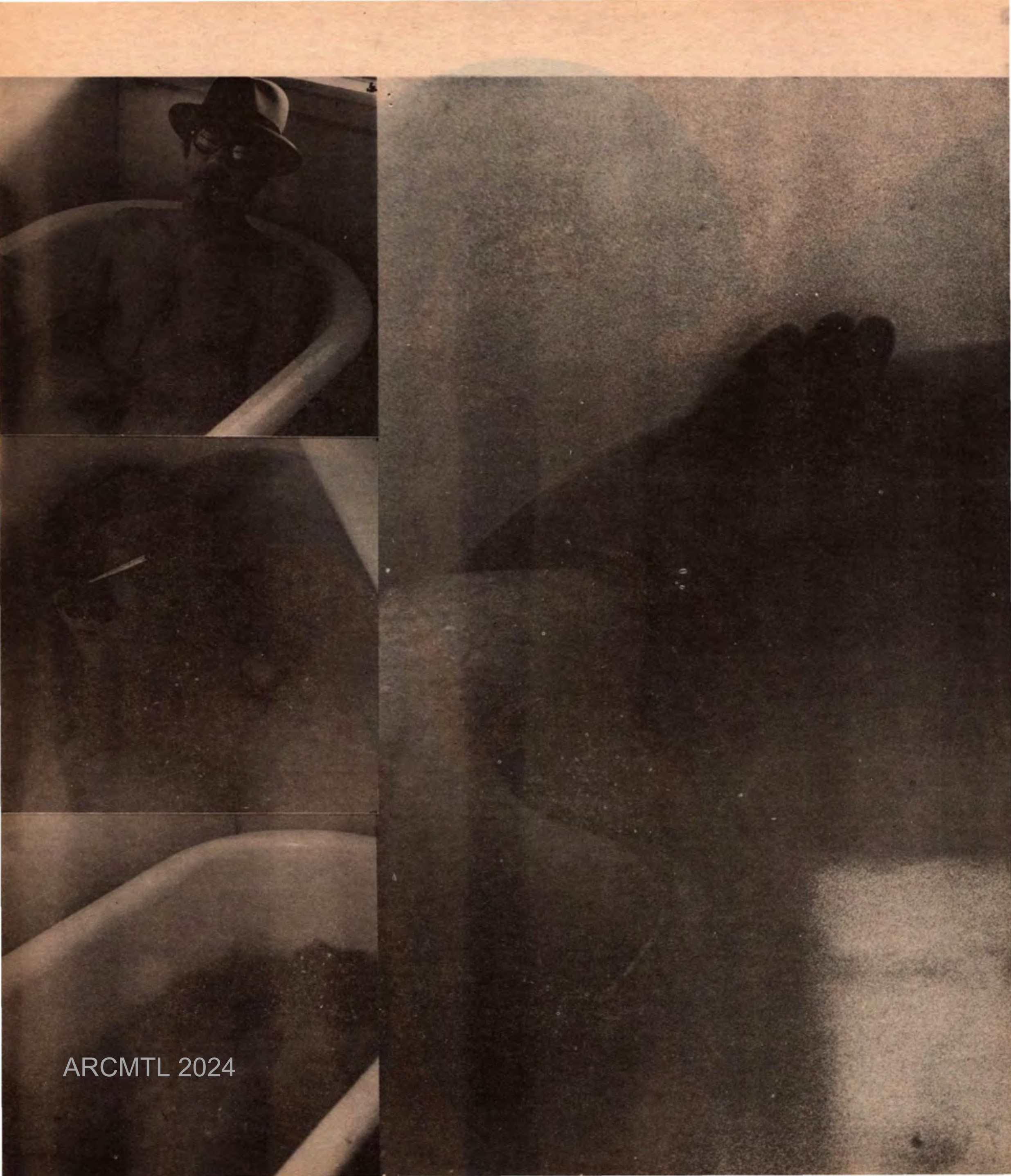
No tricks. No sleight of hand. Sleight of mind.

HYDRO

HYDRO

HYDRO








STEVE LACK

THE RUBBER GUN

A film by Alan Moyle and Steve Lack with Peter Brawley, Pam Holmes, Pam Marchant, Pierre Robert. Music by Lewis Furey.

Self-portrait of a generation: In this invigorating study of six lives, we witness the free-floating sex habits, the manic street talk, and the restless mood of the end of an era. There is a sharp edge to Allan Moyle's feature but also tremendous energy, compelling acting and a shrewd disarming wit.

"I'm not ready to be frozen and broken up into another century." **Steve Lack**



". . . this fabulously hysterical creature, Peter Brawley, who I think is much underscored. If Cassidy legitimized something to Kerouac, Brawley legitimized something to this entire city. He's always coming up with something that is totally contrary to your preconception."

The following is an excerpt from an interview with Steve Lack — October 1977.

UV: We hear you've been invited to see the Queen.

SL: Yeah, Monday I guess is the day.

UV: It's a reception, the Queen is going to be there and **Rubber Gun** is going to be introduced.

SL: We even got a card, you know, you show up, you're there for the day, they've got the whole day planned for you, you know, shuffle board in the lobby. It's so *bad.* I still don't know what I'm going to wear. I have to dress, a little bit out of my repertoire, you know, I can't just go and rent a tuxedo. I'd feel like a cupcake. No, I'll have to think of something special. **After all, it is the Queen. We adore her.**

UV: What is it? The Canadian achievers evening?

SL: Canadian achievers, exactly. They are having the last six buffalo in Canada to dinner. Rumour has it that the back room will be open for . . . how do you say, . . . games of love afterwards. . . with the buffalo. . . Get to know the family, get to have a couple of dinners. You're set.

SL: How'd you like the film? Gosh. Oh darling it was fabulous. I didn't know you could act **that** well. But you were acting weren't you? That was sort of you, wasn't it?

UV: Yeah, but can you be you in a frame?

SL: Well they're not acting themselves. They're acting things which were inspired by their actions. Not reliving moments. That's what any actor does anyway, but he does it in his own mind. With the aid of video tape, instant replay, and the availability of all the media that can be taken out on the streets you don't have to wait for Al Pacino to free for a 300 grand or a million dollar deal. You know, you can do it a little more casually and come out with something a little more honest that doesn't have to sell to 50 million people but, **like a Cézanne, just might get the chance to be wallpaper some day.**

So it says that I wrote the script and Brawley is an actor and Bozo is the director, but that's not true. Bozo and I just created the situations. People think that it's autobiographical because we type cast people within our own circle of friends but go to anywhere in Hollywood. Everybody's playing what they do best. Whether it's the role that they use to deal with people socially or whether it's the soul which they have no role for.

Peter Brawley is a natural star. Pam Holmes is brilliant. You have to get people that can just out of the corner of their mouths be brilliant. Brawley is one of those. Bozo is one of those. Bozo is brilliant, what a face on him. You know, he reminds us that we have something, and he's ripping it off. Everyone turns around and says, "Bozo's ripping us off." But if it wasn't for Bozo the shit would never get eaten. So thank God it's landing on fertile ground. Yeah, Bozo's our bacteria. He biodegrades us and translates us into a new format, which is more palatable. He is the fungus on our brie. Yes. He's quite an organizer, and a dynamite manipulator, and he does it without money.

UV: Why did **Rubber Gun** première in N.Y. and not in Montréal?

SL: Well, it's a Montréal film, so why open it in Montréal? Everyone in Montréal has sort of eaten it before, although they haven't of course. They all think they have. But N.Y. has an audience which is untested for us.

UV: How's the distribution?

SL: In the States we were connected with Irving Shapiro who loves us, loved the film, loved the opportunity to add it to his repertoire. This man represents some of the best films in the U.S. Mr. Cannes. He's been going there for maybe 30 years, he brought the first Fellini film to the States when people weren't ready for it and he was very successful with it.

Distribution is very important. God knows where the Canadian money is. There are actually people who are trying to reach a Canadian audience. Could you imagine that? A Canadian audience? People 3,000 miles apart, living in little villages, some of them living off Chevrolet, some of them living off Ford, most of them living off fish. Nothing to do with one another. They are from Poland, they are from Russia, you know they are Dukabors, they are Indians. I mean who's talking to anybody? **What Canadian audience?** You might be able to sell a couple of tires cause everybody's got a car, but other than that there is no Canadian audience. They've got to get that out of their heads. They should just make a good film in the language that they are using. There's more dollars going into art in Canada, there's more dollars going into experimentation and toleration of new ideas in Canada. If you're coming out with things which are not bought by Canada they get snorted by the States, you know.But they are the same as us, the same hodge-podge. Canadians never have to make a decision, that's the unique quality of Canada. I said to this one guy, I forget whether he was government or big business somewhere, and I said, "Canada doesn't have an economic policy does it?" He said, "Oh, that's the wonderful thing about Canada." God knows what he meant.

UV: **Rubber Gun** had a certain success in Cannes?

SL: Oh yeah. The screenings were, and oh our personalities were a success, they adored us. We did get invited to the occasional yacht. We had a little following in Cannes. Wherever we go there's always a little group that likes us and adores the film and helps us put up posters, you know, and shows up and does things.

UV: What are you doing right now?

SL: While I'm waiting to get excited? . . . I'm constantly researching. I have absolutely no idea what the final thing's about. Everything I do is research. But no matter what else I do, and now I'm doing some writing, I still do at least forty hours of visual a week. Mind you a lot of that is staring. God almighty, people ask what do you do for a living. Well I've been known to stare for a great many hours, you know. Guilty of staring. Meanwhile when I take a day off I think I'm being the biggest slob in the world. I mean you know what are you taking a day off from? Art? How do you justify that?

I would like to go away and talk to Elvis for a while. But I hear you can't come back. Apparently it's very hard to see Elvis now.



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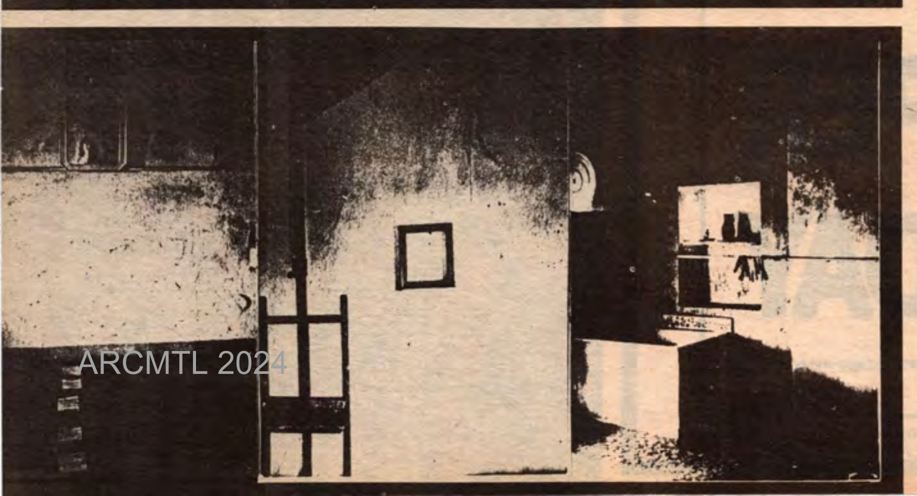


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Tétras I est le premier projet d'une tétralogie conçu par Rober Racine, qui a pour but de ponctuer un champ perceptuel au moyen de divers paramètres ayant une action directe ou indirecte sur le spectateur.

Conçu et construit à partir du chiffre 4 et du carré, **Tétras I** ponctue un champ visuel et auditif d'**instants** et de **moments** en programmant et en distribuant de façon relative le geste et le son. La lumière, la couleur et le timbre ne sont ici que les revêtements de ces paramètres; ils ne font qu'accentuer la présence de ces derniers.

(Rober Racine travaille comme pigiste à Montréal tout en terminant ses études en histoire de l'art à l'Université de Montréal.)





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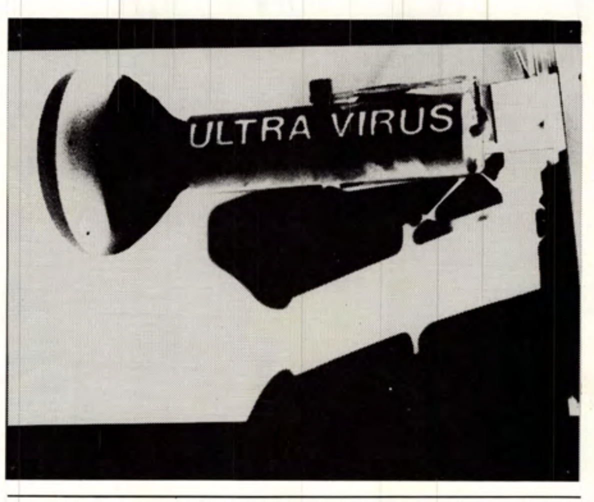
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